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CONTENTS.

CATALOGUE OF BOOKS FOR SALE, - - -	315	STOTHARD'S CANTERBURY PILGRIMS, - - -	306
LITERARY GARBAGE, - - -	303	WAS SHAKESPEARE EVER A SOLDIER? - - -	310
LITERARY (AND OTHER) GOSSIP, - - -	294		
CORRESPONDENCE:		CORRESPONDENCE:	
Aladdin, - - - - -	302	Hotch Pot, - - - - -	300
"Board," - - - - -	302	Lucifer Matches, - - - - -	302
Boswell, - - - - -	302	The Bells of Shandon, - - - - -	301
Burns' Prentice Han', - - - - -	300	Three Leaves eaten for the Holy Sacra-	
Cleopatra and Octavia, - - - - -	300	ment, - - - - -	302
Derivation, - - - - -	301	"Vestiges," &c., - - - - -	303
George Borrow's Works, - - - - -	302	Washington, - - - - -	300

ADVERTISEMENTS.

Christopher, - - - - -	364	Nash, Edward W., - - - - -	366
Francis, David G., - - - - -	366	Sabin, - - - - -	360-372

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NOTES AND QUERIES.

The editors will be glad to receive and publish items, literary or historical, of interest to the readers of Notes and Queries. Everything of value to the American Antiquary will meet with especial welcome.

LITERARY (AND OTHER) GOSSIP.

Scribner, Armstrong & Co. have received a single copy of Mr. Ruskin's new volume, "Aratra Pentelici," Six Lectures on the Elements of Sculpture, given before the University of Oxford, in Michaelmas Term, 1870, by John Ruskin, Honorary Student of Christ Church, and Slade Professor of Fine Arts. The titles of the six lectures are: I. Of the Division of Arts; II. Idiocracy; III. Imagination; IV. Likeness; V. Structure; VI. The School of Athens. The illustrations given with the book are by far the best part of it; one can look at the exquisite photograph of the Porch of San Zeno at Verona, at the author's own lovely drawing of a spray of Phillyrea; at the bit of marble masonry from the Duomo at Verona; and at the autotype prints from casts of Greek coins, with pleasure, and be instructed by them, undisturbed by the childish petulance, the unmanly bemoaning, and the vulgar conceit of Mr. Ruskin: himself, from whom in these pages we get hardly anything of value; a real disappointment, because, nothing of value has been written on the subject of Sculpture by any Englishman, Flaxman's Lectures alone excepted, and their worth but slight, and because it seemed certain that Ruskin could supply many new observations, and set many old facts in a new light. In the present volume he has done neither of these things. Perhaps he may prove more satisfactory in what he may find to say about Christian sculpture in a course of lectures that is yet to be delivered. Scribner announces that the volume of the reprint of Ruskin's works of which the present is the third, and the sale of which, in England, is hampered with many absurd restrictions, will be sold by them separately, but they cannot, of course, supply them to anybody in any other binding than the inconvenient, unsuitable and expensive one which Ruskin has decreed, and in which every copy that is to be had of the only person empowered to sell them, "Mr. G. Allen, Heathfield Cottage, Keston, Kent," is to be dressed.

The first volume of a large work on the Siege of Sebastopol has appeared in Russia, to be followed before long by two other volumes. It will contain eighteen articles, by different writers, on various subjects connected with the siege, such as "Reminiscences of General Todtleben," "Two Episodes in Sebastopol Life," "The 26th of May, 1855, in Sebastopol," "Inkerman," "The Fifth Bastion," &c.

Tennyson's engagement with Strahan & Co. is approaching its termination. It is said to have been a most profitable one for his publishers, about 80,000 copies of "The Holy Grail" alone having been sold.

We have to record the death (April 19th) of Richard Westmacott, R. A., the well-known sculptor. Among Mr. Westmacott's more important works may be reckoned the tomb statue of the Archbishop of Canterbury, Howley, in Canterbury Cathedral; the monument of the Earl of Hardwicke, at Wimpole; "The Angel Watching," Ashburton monument, which has been much praised; "Prayer" and "Resignation," "David;" "Go, and sin no more," a bas-relief; besides these it will be sufficient to recall a few among a great number of busts of eminent men, e.g., those of Earl Russell, Sir F. Burdett, and Sir R. Murchison. Having realized a sufficient fortune, Mr. Westmacott retired from the active practice of his profession, and has for many years past been known as a careful lecturer and writer on subjects connected with sculpture. He took a large share in the discussion of the merits or demerits of the use of color in sculpture, publishing a pamphlet "On Coloring Statues;" he also wrote a "Handbook of Sculpture," and he was the author of articles in the *Encyclopædia Metropolitana* and the *Penny Cyclopædia*.

To the Early English Text Society's edition of "The Complaynt of Scotland," A. D. 1549, Mr. J. A. H. Murray will add reprints of three unique contemporary tracts in the Grenville Library, relating to the Protector Somerset's expedition and England's claim to Scotland.

Lord Delamere has allowed his MS. of the Canterbury Tales to be examined for the Chaucer Society. It proves to be the MS. mentioned by Thomas, in his Preface to Urry's Chaucer, as belonging to Mr. Cholmondeley of Vale Royal, whose descendant Lord Delamere is. It is a double-columned parchment folio, of about 1450 A. D., a good deal damaged in parts, and contains, besides twenty-two of the Canterbury Tales, five tales from Gower's "Confessio Amantis;" a "Speculum Misericordia," in English; "Nebugodonosor;" the "Adulterous Falmouth Squire;" "Tundale's Visions," incomplete; and portions of the romance of "Partinope" and of poems on "Joseph and Jacob," and "Gy of Aleste near Avgone." The MS. originally consisted of twenty-six sheets of eight leaves each.

Thomas Buchanan Read, the artist-poet of Philadelphia, and the author of "Sheridan's Ride," died at the Astor House on the 11th ult. Mr. Read had just returned from a long residence abroad.

Macmillan & Co. will shortly publish "The Oxford Bampton Lectures" for 1871. The subject is dissent in its relation to the Church of England, and the author, the Rev. G. H. Curteis, Principal of the Lichfield Theological Seminary.

The House bill for the suppression of obscene literature in the District of Columbia is now in the hands of the Judiciary Committee, and deserves all the attention it will receive. The bill prohibits either the sale or the giving away of any book or other object of an indecent or immoral nature, or any article for causing abortion, or any advertisement for the same. Another section forbids the conveying of the same articles by post, or dropping any such in a letter-box. The penalty for breach of the statute is imprisonment for not more than one year, or a fine of not more than \$1,000. All articles seized under the act are to be destroyed.

The Naturalists' Agency, Salem, have issued a prospectus of "Maynard's Birds of Florida," a work which is to contain original descriptions of upwards of two hundred species, with notes upon their habits, etc., and with five large plates drawn and colored from nature by Helen S. Farley. It is to be issued in twelve parts, 4to.

Merriam & Co. have made a new shipment of sixty copies of Webster's "Unabridged" to Japan. Nearly 600 copies have been sold there.

If the report of the discovery of Livingstone by the *New York Herald* commissioner proves to be correct, we may expect to hear a song of triumph from the other side of the Atlantic the like of which has never been heard before, even though the *Herald* be the songster. Nor can it be denied that we shall look and feel rather foolish in the event of the missing traveller being restored to civilized life through the enterprise of an American newspaper while we have been engaged in little more than "consideration" of the means which should be adopted to find him. As regards Dr. Livingstone himself, it must also be confessed that as a matter of convenience no more fitting person than a *New York Herald* commissioner could be selected to prime him with the history of the seven years which have elapsed since he disappeared from among us. We may be sure that no bygone sensation will be forgotten in the narrative his discoverer will pour into his ears of the events that have taken place since the spring of 1865. It is curious to look back to that period and reflect how much of interest has happened since Dr. Livingstone quitted England, and how great are the changes he will find on his return. The death of Lord Palmerston, the Reform Bill, the battle of Sadowa, the battle of Beales, M.A., in Hyde Park, the Abyssinian war, the Franco-German war, the siege of Paris, the flight of Odger from Reading, and a host of other remarkable events have occurred, affecting great men and great nations, and have no doubt been fully detailed by this time to Dr. Livingstone by the *Herald* commissioner.—*Pall Mall Gazette*.

Captain Burton is on the point of starting for Iceland, where he hopes to explore some portion of the 28,000 miles of territory which are unknown to modern geographers. Captain Burton's researches will extend to the condition and remains of Icelandic literature; and his tour is intended to comprehend many of the points raised, but not solved, by previous travelers. He will be accompanied by the Earl of Dunraven.

The New York Mercantile Library Reading-room will be open for the use of members on Sundays, from one to nine P. M. The vote of the members was so overwhelmingly (1,200 out of 1,400) in the affirmative on the Sunday question that the Clinton Hall Association cheerfully granted consent to the opening of the building.

The admirers of Signor Mario will learn with painful interest that he has deemed it necessary to apologize for his engagement at the Zarzuela Opera-house in Madrid, in a letter addressed to the *Correspondencia*. He says that necessity alone has compelled him to remain on the lyric stage: he has incurred large losses by the failure of some firms in Florence, with whom he had deposited his fortune.

We find the following in reference to a biography of Prof. Morse in a recent number of the *N. Y. Observer*: "The executors of the late Prof. Morse state that his will provides that his books, manuscripts and papers shall be given in charge of his executors or some suitable person or persons for the purpose of preparing a biographical notice relating to him." This direction the executors of his will intend faithfully to carry out. They will at once select a person they consider most competent to prepare a biography worthy of this distinguished man, to whom all his papers will be submitted, and who will have the exclusive use of the material afforded by them. It is the desire of the executors to present the most readable, attractive, and at the same time reliable, biography of Prof. Morse, and all crude and unauthorized attempts at such a biography, without the proper material, would only prejudice the plan now proposed. The family of Prof. Morse and his executors desire to give the above as reasons to the public for not furnishing materials for sketches of his life, which are frequently asked of them, and to ask that his biography may be left to be prepared from the only authentic sources, which are found among his papers, and in the manner indicated by himself. It seems not unreasonable that his reputation, as it is handed down in history, should be committed to friends of his own choice; and his last wishes, in this regard, his executors are confident will be regarded by all."

M. Edmond About has left the *Soir* to take the chief editorship of the Paris paper, entitled *Le XIXe Siècle*.

The great *danseuse*, Madame Taglioni, has returned to public life, whence she retired in 1847. Having lost the greater part of her property, as did many of her class, through the ravages of the late war, now in her old age she is thrown upon the profession she made so famous in her youth. Her re-appearance has a mournful aspect, but there is some satisfaction in the reflection that it is not an instance of the fickleness of public favor. Pupils have been found for this once famous dancer.

The Rev. Richard Hooper has undertaken to edit a complete edition of the works of Michael Drayton, which will be published by Russell Smith, London.

Beckford's "Vathek," the famous oriental story, only surpassed by Hope's "Anastatius," has lately been reprinted by James Miller.

Mr. Klaës, known as the "King of Smokers," died the other day near Rotterdam. Mr. Klaës had, according to the Belgian papers, amassed a large fortune in the linen trade, and one portion of a mansion he had erected near Rotterdam was devoted to the arrangement of a collection of pipes, according to their nationality and chronological order. By his will, which he executed shortly before his death, he directed that all the smokers of the city should be invited to his funeral, and that each should be presented with 10 lb. of tobacco and two Dutch pipes of the newest fashion, on which should be engraved the name, arms, and date of the decease of the testator. His relatives, friends, and funeral guests were strictly enjoined to keep their pipes alight during the funeral ceremony, and afterwards to empty the ashes from their pipes on the coffin. The poor of the neighborhood who attended to his last wishes were to receive annually on the anniversary of his death 10 lb. of tobacco and a small cask of good beer. He further directed that his oak coffin should be lined with the cedar of his old Havana cigar boxes, and that a box of French caporal and a packet of old Dutch tobacco should be placed at the foot of his coffin. His favorite pipe was to be placed by his side, with a box of matches, a flint and steel, and some tinder. It has been calculated that the deceased gentleman, during his eighty years of life, smoked more than four tons of tobacco. It is sad to reflect that one evidently possessed of such noble qualities should have been thus prematurely cut off at the early age of eighty, doubtless owing to his unfortunate indulgence in a pernicious habit. His fate should be a warning to all smokers, and the British Anti-Tobacco Association will be quite justified in drawing a useful moral from his untimely end.

At the dispersion of the late Mr. Gillott's pictures, by Messrs. Christie, Manson & Woods, several noteworthy paintings of the English school were purchased for the New York Metropolitan Museum, this being, so far as we know, the first appearance of that or any other public body belonging to the United States in the English picture market; although it has bought indirectly and to some extent at both English and Continental sales of works of art. Among the pictures bought for New York at this sale are: Bonnington's View of a Château, with a round tower, 315*l.*; Constable's Rustic Landscape, with a cottage, 367*l.*; View on the Stour, with Dedham Church, 682*l.*; Weymouth Bay, 73*l.*; J. Crome's Park Scene, with deer, 84*l.*; A richly wooded scene, with old palings near a pond, 735*l.*; Gainsborough's Portrait of the Artist, 346*l.*; Turner's Kilgarren Castle, 63*l.*; and the same, with bathers in the river, 2,835*l.* The total sum realized at this remarkable sale amounted to 180,000 guineas.

We understand that a most interesting relic of the early Oxford Press has been lately discovered at Bamskill Park, used as "waste" to make up a binding. It is a portion of the "Oratio pro T. A. Milone," thus furnishing another issue from Rood's press to add to those few already known. Sir William Cope, Bart., although a devoted lover of books himself, and the owner of a very fine library, has, with a liberality that does him infinite credit, presented these leaves to the Bodleian, believing that Oxford should be the "fittest resting place."

Dr. Charles Beke, in a letter to the *London Times*, cautions the public against being too sanguine respecting the truth of the alleged safety of Dr. Livingstone. There does not appear, he says, to be any letter, or even oral message, from either Livingstone himself or Mr. Stanley; but it is simply the "report" of "some natives," who profess to "have been forty days on the journey" from Ujiji to Zanzibar. Dr. Beke reminds us that false reports of Dr. Livingstone's death were circulated by his own people some time ago, and that in 1865 a false report that Captain Cameron had been liberated from captivity in Abyssinia had the effect of putting an end to Mr. Palgrave's mission to endeavor to procure the liberation of the captives. Should the intelligence of the meeting of Mr. Stanley with Dr. Livingstone at Ujiji be really true, Dr. Beke adds, it is not at all unlikely that a confirmation of it will reach the coast before the departure of the relief party under Lieutenant Dawson; but, even in that case, it is to be hoped that they will not be deterred from continuing their journey with the utmost celerity and energy, so that the safety of our great traveller may be ascertained beyond the possibility of doubt, and his exit from Africa may, through their assistance, be facilitated and assured.

Captain Burton writes: "Want of precision in a short telegram need not make us ultra-sceptical about the good tidings of Dr. Livingstone's arrival at Ujiji. Of course there may be 'bunkum' in the announcement. On the other hand, it may be strictly true."

Some important contributions have been made in London to the Chicago Library. The proprietor of the *Times* promises a series of volumes of that journal; and sets of the *Art Journal* and *Public Opinion* have been sent in. Mr. John Murray's donation is accompanied by gifts of Dr. William Smith's Dictionaries (11 vols.), and works by Mr. Layard, Dr. A. P. Stanley, and Mr. Smiles, from the authors. Messrs. James Parker & Co. have forwarded a large donation of their theological and classical reprints. Among the more considerable gifts by Societies are the publications of the Philological Society, the Royal Geographical Society, the Statistical Society, the Society for Promoting Christianity among the Jews, and the Highland and Agricultural Society of Scotland—the latter offering to continue their contributions. The Duke of Wellington has also announced his intention of presenting a complete set of the "Wellington Dispatches," consisting of twenty-three volumes. Among the other donations are those from Lords Houghton and Lyttelton, Mr. Darwyn. Prof. Huxley, the Bishop of Exeter, the Dean of Canterbury, Canon Kingsley, the Master of the Temple, Profs. Blackie and Calderwood, of Edinburgh; the Royal Institution, Liverpool, &c. The secretary reports that the growth of the library has not been seriously effected by recent political complications.

The Chapter-House of Westminster Abbey, built by Henry III. in 1250, and called, on account of its beauty, the incomparable Chapter-House, has just been for the first time opened to the public. It has been restored by Mr. Gilbert Scott at the public expense. There will be a guardian stationed in the Chapter-House by the Board of Works, and the Dean has placed here, as in other parts of the Abbey, brief notices of the history and peculiarities of the building.

The intelligence of the death of the Rev. F. D. Maurice, will be received with general regret. Mr. Maurice, who was nearly seventy years of age, died at his residence in London, on April 1st, from an attack of pleurisy. He was a metaphysical writer of considerable eminence, an educationist of acknowledged authority, and one of the founders of the Working Men's College. Educated at Oxford and Cambridge, he became chaplain to Lincoln's Inn, and Professor of English Literature and Modern History in King's College. His first effort in literature was "Eustace Conway," a novel, respecting which an amusing story is told. Mr. Maurice sold the novel to the late Mr. Bentley somewhere about the year 1830; but the excitement caused by the Reform Bill being unfavorable to light literature, Mr. Bentley did not issue it till 1834, when he had quite lost sight of its author, then a curate in Warwickshire. The villain of the novel was called Capt. Marryat; and Mr. Maurice had soon the pleasure of receiving a challenge from the celebrated Capt. Marryat. Great was the latter's astonishment on learning that the anonymous author of "Eustace Conway" had never heard of the biographer of "Peter Simple," and, being in Holy Orders, was obliged to decline to indulge in a duel. In conjunction with Sterling, Mr. Maurice, for a while edited the *Athenaeum*, previously the property of James Silk Buckingham. But he soon left general literature for writings of a religious or polemical character. — "The Kingdom of Christ," 3 vols., 1838, rewritten and published in 2 vols., 8vo, in 1842; various collections of sermons, lectures, and discourses, delivered between that date and 1847, when he published his pamphlets on the "Duty of a Protestant at the Oxford Elections," and the "Moral and Metaphysical Philosophy of the First Six Centuries"—perhaps his greatest work. He will be always remembered as a bold and earnest advocate for the higher education and political freedom of the people.

The value of confession and its concomitant priestly interrogation is a very vexed question, but there can be no doubt that to be of any moral utility the confession must be complete or the examination searching. Novices in the art should take warning by the following story, told by one of our contemporaries: "During a class meeting held by the Methodist brethren of a Southern village, Brother Jones went among the colored portion of the congregation. Finding there an old man notorious for his endeavor to serve God on the Sabbath, and Satan the rest of the week, he said, 'Well, Brother Dick, I'm glad to see you here. Haven't stole any turkeys since I saw you last, Brother Dick?' 'No, no, Bruder Jones, no turkeys.' 'Nor any chickens, Brother Dick?' 'No, no, Bruder Jones, no chickens.' 'Thank the Lord, Brother Dick, that's doing well, my brother!' said Brother Jones, leaving Brother Dick, who immediately relieved his overburdened conscience by saying to a near neighbor with an immense sigh of relief, 'Ef he'd a said ducks, he'd a had me!'" It is a sad reflection that the pleasure we derive from a good sermon often arises from the fact that the preacher has omitted to mention the particular bird which sits heavy on our conscience.

A correspondent of the *Newark Courier* gives an account of the old Bonaparte estate at Bordentown, New Jersey, to which he lately paid a visit, and describes, among other things, its subterranean passages. It seems that when Joseph Bonaparte came to America he brought with him immense wealth, alleged to have been plundered from Italy and Spain. After the Legislature had passed an act allowing him to become a landed proprietor without being a citizen of the United States, he established himself on the Park Estate, Bordentown, and, fearing lest his enemies might break the neutrality law and attempt to capture him by force, he caused to be constructed subterranean passages, veering off in several directions from his place of habitation. These were designed as places of concealment and escape, in case any attempt was made to capture him. The longest passage is one having its exit on the right bank of Crosswick's Creek, at which place it is said Joseph Bonaparte had stationed a full rigged sloop, to be used in case of urgent necessity; and the old passage having never been used for the purpose designed, now remains "a mute, strange record of the history of the past." Most of the exits and entrances of the passages are closed up, but the one having its outlet on Crosswick's Creek, by the sinking of the earth, affords a sample of the rest. The façade of the opening is described as quite imposing, being composed of stone and brickwork; it is some twenty feet in height, with a width nearly double its altitude. The passage inside is about eight feet high, arched with pressed brick, and its width would admit the passage of a common-sized vehicle. The sides appear to be coated over with Roman cement, and are in as perfect condition as on the day of construction. Without at all wishing to detract from Joseph Bonaparte's greatness, it may be observed that these elaborate arrangements show that he lacked one chief qualification for public employment now-a-days—namely, a love of economy. His subterranean passages were evidently constructed regardless of cost, and were unnecessarily large for the purpose required. Very great men are often not ashamed to escape by very small holes.

The *Independent* has a sensible article on "The Use and Abuse of Caricature," and expresses the very obvious but none the less timely opinion that when caricature is used as a means of holding up to public contempt persons who in reality are contemptible, it is a legitimate, political and social weapon; but when it attempts to create a laugh at the expense of a man whose only offence is opposition to the political notions of the proprietors of the paper in which it appears, is in itself contemptible. Doubtless Mr. Nast did as good service by his pencil in the overthrow of the New York "ring" as any other man did by his pen or his words; he cut his way, so to speak, into the heads of stupid people, as a ranting actor may split the ears of the groundlings who, for the most part, are capable of nothing but dumb-show and noise. At present he is not doing so well, for his caricatures fail because they have not their point in truth, which is essential to telling caricature. His cartoons bear insincerity on their very face—perhaps they bear something worse, as did his cartoons in which Catholicism was ridiculed, as soon as one read in *Harpers Weekly* that Mr. Nast was himself an adherent of that faith.

The power of the novelist's pen lives after him. In the London *Times* of April 30, there is a change of surname evidently owing to Mr. Charles Dickens, who, forty-five years ago, travelling through Bath, hired horses from a very respectable postmaster, whose patronymic is now known over the world—Pickwick. This appellation, after having been applied to hats, coats, confectionery, and little cigars—to which object, in Great Britain, it still adheres—has become so suggestive of comedy that Charles Henry Sainsbury Pickwick, Esq., of Bradford-on-Avon, notifies to all the world that hereafter he abandons for ever "his own family surname of Pickwick", and takes in lieu thereof, that of Sainsbury. 'Tis hard to be laughed out of a surname, even by a master novelist, especially if that name be of the knightly origin of Pickwick—i.e., Piquez-vite—spur fast, or spur onwards.

In the Chandos portrait of Shakespeare there is evidence, which the unskillful artist of that work evidently attempted to obliterate, that Shakespeare had a scar over his left eye, of such a nature as to cause the skin to adhere to the bone. Mr. Page, our distinguished artist, who is constructing a bust of Shakespeare from the recently-discovered German cast of his head, has found the sign of this scar in the cast, which demonstrates its authenticity. Mr. Page thinks one of Shakespeare's sonnets contains a distinct reference to this same scar.

Messrs. Osgood and Co., are about to publish "The Dickens Dictionary," by Dr. G. A. Pierce and Mr. W. A. Wheeler.

Mr. W. G. Palgrave's new book, "Hermann Agha," an Eastern narrative, is, it is whispered, not a work of fiction, or an account of other people's adventures, but a fragment of autobiography.

The Louisville *Courier-Journal* gives the following sketch of Mr. Greeley's successor in the editorship of the *Tribune*: Mr. Whitelaw Reid, who by the retirement of Mr. Greeley becomes the editor-in-chief of the New York *Tribune*, and who will doubtless permanently control the destinies of that great newspaper by reason of Mr. Greeley's final exit from journalism next March, is a young man not much turned into the thirties. Born, like Mr. Greeley, a farmer's boy, and raised in the West, (he is a native of Ohio), he has had experience as a newspaper correspondent, a cotton planter, a book maker, a political writer, and a managing editor. He is conspicuous for tact and judgment, and is thoroughly qualified to handle the *Tribune* at this critical period in its career. The *Tribune* is a stockocracy whose demands have always been more or less whimsical and exacting, and, after Mr. Greeley's peculiarities, it is unlikely that any thing short of very striking elements of success could get on at all. Reid happens to have these as, for example, knowledge of the world, variety of information, solid discretion, an active industry, and a vigorous understanding, all of which will be required of Mr. Greeley's successor. His career is a striking proof of what may be achieved by well directed purpose, self-discipline, and honorable ambition. At thirty-two he finds himself occupying the most powerful newspaper position in America, with sound health, irreproachable habits, and troops of friends.

To teach Englishmen the geography of foreign parts, it has been said that a war was necessary. The people of Leicester, in England, have, however, lately learned that the town has a namesake in Massachusetts, and one, too, with a century and a half of history; and the discovery has been made the occasion of an interchange of courtesies of the most peaceful and friendly character. The medium of communication, in this case, was a Boston gentleman, Mr. Abraham Firth, who had the singular fortune to have been born in the old Leicester and bred in the new. A visit to his native place interested him so much that he collected books, photographs, &c., illustrative of its history and antiquities, and presented them, on his return, to the public library at Leicester, Mass. But besides this, he made up a collection of documents of the same nature in regard to the latter town, and sent them as a gift to the Literary and Philosophical Society's library in Leicester, England. This elicited a pleasant letter of acknowledgement, with the frank confession: "So imperfectly is the topography of America known in this country that, to most of us, the fact that a second Leicester existed in New England was a revelation." The Society also forwarded several additional volumes, pamphlets, and photographs relating to their town, to be deposited in the public library. The directors of which have in turn responded with maps of Worcester County, Washburn's "History of Leicester," "Lectures on the Early History of Massachusetts," and with "cordial good-will and hearty desires to see England and the United States of America joined, on the basis of mutual justice, in all good efforts for the pacification of the world and the good of mankind."—*Nation*.

Mr. E. Colwell's "Hereford Catalogues" are not merely confined to the prices and titles of books; they are enlivened by original notes. Some of these notes are forcible, if not elegant. Thus, appended to Burke "On the French Revolution," we have:

"This is a fool of a book, but sensible people sometimes read it to see the length and breadth of a great lie."

And on Bruce's "State of Society in the Age of Homer,"

"A glorious time for 'chaw bacons,' when, instead of 10d. per lb., a man could know away at a whole ham. See *Odyssey*."

The reference is somewhat indefinite, but no doubt the Heretordians are well up in their Homer. Publishers must be careful of their title-pages, or they will incur Mr. Colwell's wrath, as in Cooke's "System of Geography":

"If the fool of a publisher had called it 'a collection of voyages, travels, and adventures' (what it really is), instead of the dry name of a school book, it would not now have been on my shelves so long."

Mr. Colwell is great in history. Under Gamble's "View of Society and Manners in Ireland," we have,

"A good history of Ireland was never written: this appears to be as impartial as any I have read on the subject."

And, after the following notice, modern travellers may burn their note-books; the observations apply to "Hobhouse's Journey through Albania":

"One of the most interesting books of travels ever written. People will have in books, as in bonnets, 'the latest out.' They are fools: an old book of travels has more real adventures in it than a modern novel. Steam engines have taken all the romance out of modern travels."

No less than three expeditions are now seeking the North Pole, by as many different routes. Captain Hall sailed last year, and notwithstanding his reported delay will, no doubt, pursue his way, which has been already marked out by American adventure. A second expedition will sail in June from Bremerhaven, under the command of Weyprecht and Payer, the German lieutenants whose explorations last September of the open polar sea between Nova Zembla and Spitzbergen excited so much interest. To this expedition the Austrian government has contributed \$87,000, and the emperor has added liberally. It will sail in a new steamer of 220 tons burden, and will be equipped and provisioned for staying three years in the Arctic regions. The plan is to advance to the pole on the meridians east of Spitzbergen. They expect to winter the first year at Cape Chelyuskin, the northernmost point of Asia, spend the next summer in surveying the central polar region, and during the third summer they will strike eastward for Behring Straits. The expedition is magnificently furnished, and cannot but add much to our knowledge of the polar regions. The Swedish government have, at the same time, projected an ice expedition, to advance on sledges north from Spitzbergen; and for this fifty reindeer are now being trained. There is also another German expedition projected by way of East Greenland.

A Shakespeare Library was founded at Birmingham, eight years ago; it now numbers more than four thousand volumes of Shakespeariana, including nearly four hundred different editions of the Poet's works. An excellent catalogue of the latter, compiled by Mr. J. D. Mullins, has just been issued. Among the few rarities, may be mentioned a copy of the play "Henry the Fifth," 1608.

Mr. D. Van Nostrand, the scientific book publisher of this city, commenced with the month of May the publication of a "Monthly Record of Scientific Literature," in which he proposes to "lay before the public, at regular intervals, the titles of all newly-published works, English, French and American, in all branches of science, with their prices in currency; to give the list of contents of each issue of all the leading scientific periodicals, English and American; and to embody a *résumé* of the principal matters of interest each month, for general reference, for scientific men."

A correspondent of the *Nation*, writing from Paris, gives some interesting facts concerning the *Revue des Deux Mondes*. He says: "It must often have astonished you that France should have had for many years but one successful review. The *Revue des Deux Mondes* enjoys a complete monopoly. Many rival reviews have tried in vain to thrive by its side—the *Modern*, the *Germanie*, the *Contemporary*, &c.; after a vain struggle, they invariably disappear. The *Revue des Deux Mondes* itself had great difficulty in establishing an independent existence. I know from good authority that till 1848—that is, twenty years after its foundation—it had an annual deficit. Success, in a financial point of view, only came after the golden days of Alfred de Musset, of Madame Sand, and of Mérimée. The Empire consecrated this success, as the liberty of the press was completely extinguished after the *coup d'état*. The liberals still found, however, in the historical, the æsthetic, the religious, the diplomatic articles of the *Revue*, a

feeble and half concealed expression of their regrets and of their hopes. The *Revue* owes, no doubt, much of its importance to the character of its editor. Buloz was born in Savoy, and he has all the stubbornness of a mountainous race. He knows but one object in life, the *Revue*. He began life as a printer, and he has all the professional pride of a good compositor in the material perfection of every number; there is not even a single proof which he does not see and correct with his own hand. He has seen all the great names of literature and politics grow, as it were, under his patronage. He treats rank, talent, and even genius on a footing of equality. He is the President of the Republic of Letters, and ministers, ambassadors, diplomats, *immortels* of the Academy, must call in person upon him, and often wait in his bureaux. It is only just to say that he is prompt at discerning talent; that to be unknown and young is almost a title in his eyes; and that he is not more severe, more critical, more harsh with the novices than with the oldest and most illustrious writers. During the two or three days which precede the appearance of a number, no human or divine power could drive Buloz away. He works day and night, and is never satisfied. Forcade, who for many years under the Empire wrote the political "Chronique," told me that he had found but one way to calm Buloz during this periodical crisis. When he became too censorious, Forcade quietly took his hat as if to go away, leaving the "Chronique" unfinished. Then Buloz was obliged to retire to his own room grumbling, and Forcade had a few hours to himself. I do not think that Buloz ever paid a compliment to any author—he is afraid of spoiling them; even when he knows that he has in his hand an admirable article he scolds. His silence is worth more than the applause of thousands. His terrible earnestness, his untiring devotion to his work, his utter disregard of friendship, of old acquaintances, of what the French call *camaraderie*, have no doubt helped him to build up a review with which nobody dares now to compete. It would seem that by his character Buloz must have made enemies enough to start a new review; but the fact is that he has no real enemies; he has no personal hatreds; the day after he has given offence to a writer by refusing an article, he would gladly accept another if he thought it good. Even those who belong to the *genus irritabile vatum* always return to him after a while, when he does not himself return to them. The *Revue*, before the war broke out, had above 20,000 subscribers. The number fell off during the war, but is rising again. We must not accept it as a fact that there are in France only 15,000 persons (for there are 5,000 foreign subscribers) who have a general culture, as the *Revue* is seen in every club, in every *cabinet de lecture*, and even in the great *cafés*. But it cannot be denied that the reading public cannot be very large in a community which is contented with only one review, and which, curiously enough, has not a single magazine. When I think of the vast number of magazines which are prospering in England, I have often wondered that this familiar sort of a periodical did not exist in France. I think that the reason is this: though the magazines in England and in America have often important articles on politics and literature, their special attraction is in their novels.

CORRESPONDENCE.

Hotch Pot (see BIBLIOPOLIST, May, p. 244). The origin of this is to be found, I think, in the Roman law called *Bonorum Collatio*. An emancipated son, by the strict rules of the civil law, had no legal claim on the inheritance of his father, whether the later died testate or intestate. If he was not omitted from his father's will, and not expressly excluded by its provisions from the inheritance, the prætor's edict gave him an equal succession with those children who remained in the power of the father at his death, provided such son brought into one common stock, or hotch pot, whatever property he possessed at the time of his father's death, and which property would have belonged to the latter had he remained in his power. This was termed *Bonorum Collatio*. See Smith's Dic., Greek and Roman Antiquities, pp. 208, 520, and the authorities there cited.

J. P.

Burns' Prentice Han' (see BIBLIOPOLIST, May, p. 244). It is very likely that Burns had access to a work, not scarce in his day, entitled: "The British Muse, or a collection of thoughts, moral, natural, and sublime, of our English poets, who flourished in the 16th and 17th centuries." London, 1738. 3 vols, 12mo. An edition of the same work in 1740 is entitled: "The Quintessence of English Poetry." The extract from the Whirligig is included in this work. See Burns' Poems, Little & Brown's ed., vol. I, p. 49, note. Also Bohn's ed. of Lowndes's Bib. Manual, and Warton's Hist. of Eng. Poetry.

J. P.

Cleopatra and Octavia (see BIBLIOPOLIST, Feb., p. 59).—Is it possible that the dialogue about which OBLIVIOUS inquires, and respecting which an editorial note is given, is the following?—

"Oct. . . . You have been his ruin.
Who made him cheap at Rome, but Cleopatra?
Who made him scorned abroad, but Cleopatra?
At Actium, who betrayed him? Cleopatra.
Who made his children orphans, and poor me
A wretched widow? Why Cleopatra.

Cles. Yet she who loves him best is Cleopatra.
If you have suffered, I have suffered more.
You bear the specious title of a wife
To gild your cause and draw the pitying world

To favor it; the world contemns poor me,
For I have lost my honour, lost my fame,
And stain'd the glory of my royal house,
And all to bear the branded name of mistress."

These lines are given as a heading to one of the sections (chap. xxi. sec. 7) of a school edition of Pinnock's "Goldsmith's History of Rome," by W. C. Taylor, M.A., T.C.D., published in 1832 (perhaps also in other editions.)

The remarkable part of the matter is, that the lines are, in this place, assigned to Dryden; but after a somewhat hurried search through Sir W. Scott's edition, I have been unable to find this, or indeed any, passage in Dryden's works relating to Cleopatra or her history.

Can it be that the "dialogue" was an invention for the occasion, like the "Old Play" headings in the Waverley novels, and as I suspect to be the case with one or two other scraps in the same volume signed "Anon"? If so, the only question is, who was the author—Dr. Pinnock, or the sub-editor, Mr. Taylor?

It is observed in the above passage that Octavia is made to complain that Cleopatra has made her (the speaker) a widow. But according to the received history (fabulous as it may be in many particulars), there was very little probable opportunity, after the death of Antony, for any meeting between Cleopatra and Octavia. It may perhaps be said in answer (supposing the passage to be really part of the drama), that to the playwright all situations are possible. But judging from probabilities, it seems unlikely that a master like Dryden would so far depart from traditional rendering as to put the expression "wretched widow" into the mouth of Octavia, or to make the superb sovereign of Egypt use the language of humiliation and self-abasement.

J. B. D.

[The lines quoted by J. B. D. are to be found in Dryden's "All for Love, or the World well lost," towards the close of the third act.—Ed.]

Washington (BIBLIOPOLIST, May, p. 243).—*The New England Historical and Genealogical Register*, vol. xxi, 1867, gives an interesting and able article on the Pedigree of General Washington, by Joseph L. Chester, of London, England.

BOSTON, May, 1872.

J. C.

Derivation.—Is the usual derivation of the word "artillery" correct? Webster derives it "from Latin *ars, artis*, skill in joining something, *art*," and defines it as "missiles used in warfare, as bows and arrows," and for illustration quotes, "And Jonathan gave his *artillery* to his lad."—1 Sam., xx, 40. Away from home I am away from my Hebrew books, but I much suspect that reference to the original text will tend to elucidate the real meaning of the term. Will some one of your learned correspondents, having access to his books, inform us what the original word means? I conjecture that it is bow and arrows, and I venture to suggest that the true derivation of artillery is *arcus*, a bow, and *telum*, a dart or arrow.

NIX.

New York, May 20, 1872.

The Bells of Shandon.—In answer to the query of your correspondent, P. V. S., in the May number of the BIBLIOPOLIST, page 243, allow me to say that he will find the poetry referred to in "Father Prout's Reliques." As this beautiful melody may be unfamiliar to many of your readers, perhaps you will be kind enough to introduce it to their notice through the columns of your valuable journal. The lines are as follows:

"With deep affection
And recollection,
I often think of
Those Shandon Bells,
Whose sounds so wild would,
In the days of childhood,
Fling round my cradle
Their magic spells.
On this I ponder
Where'er I wander,
And thus grow fonder,
Sweet Cork, of thee;
With thy bells of Shandon,
That sound so grand on
The pleasant waters
Of the river Lee.

I've heard bells chiming
Full many a clime in,
Tolling sublime in
Cathedral shrine,
While at a glib rate
Brass tongues would vibrate—
But their music
Spoke naught like thine;
For memory dwelling
On each proud swelling
Of the belfry knelling
Its bold notes free,

Made the bells of Shandon
Sound far more grand on
The pleasant waters
Of the river Lee.

I've heard bells tolling
Old 'Adrian's Mole' in,
Their thunder rolling
From the Vatican,
And cymbals glorious
Swinging uproarious
In the gorgeous turrets
Of Notre Dame;
But thy sounds were sweeter
Than the dome of Peter
Flings o'er the Tiber,
Pealing solemnly;
O! the bells of Shandon
Sound far more grand on
The pleasant waters
Of the river Lee.

There's a bell in Moscow,
While on tower and Kiosko!
In Saint Sophia
The Turkman gets,
And loud in air
Calls men to prayer
From the tapering summit
Of tall minarets.
Such empty phantom
I freely grant them;
But there is an anthem
More dear to me—
'Tis the bells of Shandon
That sound so grand on
The pleasant waters
Of the river Lee.

Father Prout (his real name was Francis Mahoney) accuses Tom Moore, to whom he had recited or sung the above stanzas, of using the ideas therein contained for constructing his own beautiful song, "Those Evening Bells." He says of Moore: "A simple hint was sometimes enough to set his muse at work; and he not only was, to my knowledge, an adept in translating accurately, but he could also string together any number of lines in any given measure in imitation of a song or ode which came casually in his way. This is not such arrant robbery as what I have previously stigmatized (he refers to what he had said of Moore's wholesale pilferings from Greek, Roman, and French poets, and passing off the productions as his own), but it is a sort of *quasi*-pilfering, a kind of petty larceny, not to be encouraged."

F. H. STEVENS.

TROY, N. Y., May 15, 1872.

[We have received no less than forty-three answers to this query, which, by some inadvertence, crept into our columns last month.—ED.]

Aladdin.—I would like to have some one of your correspondents tell me why the story so popularly known as "Aladdin, or the Wonderful Lamp," is not included in Lane's "Arabian Nights?" This being by all means the most scholarly rendering of those oriental tales, it would seem that some good reason must have existed for omitting a story which has, more than any other, made the "Arabian Nights" a household companion. H. G. NALTON.

BUFFALO, N. Y.

Boswell (see BIBLIOPOLIST, March, p. 116)—Waltheof has, I think, misunderstood Gray's remarks on Boswell, so far at least as they refer to his being born two thousand years after his time. Gray does not say this of Boswell, so far at least as I understand him, but of Paoli. If Waltheof will refer to my note and read my quotation from Gray again, I think he will see that the phrase is applied to Paoli. With regard to Gray's implication that Boswell was a fool, and Macaulay's estimate of him, that he was "one of the smallest men that ever lived," I can only say that I think they are both right. He was, indeed, the greatest of biographers, but his character (his admiration of Johnson and Paoli excepted) seems to me contemptible. Macaulay calls him a "dunce, a parasite, and a coxcomb," and still harder names. His hero-worshipping tendency, however, undoubtedly saved him from utter degradation. His motto seemed to be "*Meliora probo, deteriora sequor*." I do not know that we should be justified in saying that Boswell devoted himself to men like Johnson and Paoli merely because they were famous: he evidently had a genuine love for nobility of character and loftiness of intellect in others, although he had so little of either himself. I must not, however, write an essay on Boswell, so I will say no more.

JONATHAN BOUCHIER.

"*Board*."—Can any correspondent throw light upon this sentence in George Herbert's "Country Parson," chapter x, "An old good servant boards a child?"

T. W. WEBB.

[Either the word *as* has dropped out, that is, "boards *as* a child," or it may mean in the same state as a child. Hence the old saying, "Set him a clear board in the world," that is, put him in a good position. Ed.]

Lucifer Matches.—As the following newspaper cutting relates to a most useful modern invention, I send it to you. What would the civilised world do (not forgetting the readers of your valuable paper), if lucifer matches, and how to make them, were quite forgotten?

"*Invention of Lucifer Matches*.—The invention of lucifer matches was due, it seems, to the devotion of a young chemist to his studies. Mr. Isaac Holden, in his evidence before the Patent Committee in England, says that he had to rise at four in the morning to begin study, and that he found it very tedious and troublesome to obtain a light by the then ordinary method with tinder, flint and steel. He tells us that he, like other chemists, knew the explosive material that was necessary in order to produce instantaneous light; but it was very difficult to communicate light from that explosive material to wood. In a fortunate moment, the idea occurred to him of placing sulphur next to the wood. This he did, and showed the process in the lectures which he was delivering at the time before a large academy. Among the audience was the son of a London chemist, who wrote to his father about it; and within a short time afterward lucifer matches became known to the world at large."

R. W. H. N.

George Borrow's Works.—Two of his most remarkable translations have been omitted from the lists given in previous numbers of the BIBLIOPOLIST. I allude to his translation of the Gospel of St. Luke into the language of the Spanish gypsies (*Zincali*), and into the Basque or Euscarra language of Spain. Are these two works now in existence?

GREENVILLE, ALA.

RYHEN.

Three Leaves eaten for the Holy Sacrament.—In reading Mr. Ludlow's "Popular Epics of the Middle Ages," I made a note of the following:—

"Three leaves he takes from the grass between his feet, and receives them in place of the body of God."

This occurs in "Garin the Lorrainer" (p. 85), an epic of the twelfth century; and in "Raoul of Cambray," which was probably written about the same period, at p. 135, I read that—

"Many a gentle knight takes the sacrament with three bits of grass, for other priest is none."

Is anything known concerning this piece of mediæval superstition?

H. FISHWICK.

"*Vestiges*," Rev. Robert Taylor, "*Junius*," Paine, "*The Yahoo*," Lancelot Holland.—In the March number of the BIBLIOPOLIST, I find the authorship of "*The Vestiges of Creation*" ascribed to Robert Chambers, and, as I think, correctly. *Apropos*, I also find in Wiley & Putnam's edition of Leigh Hunt's "*Indicator*" (New York, 1845), an advertisement of this famous work, "by Sir Richard Vyvyan, Bart., M. P., F. R. S., &c." Can any of your readers give me any history of the life of Rev. Robert Taylor subsequent to 1833? "*Junius Unmasked*;" or, Thomas Paine the author of the "*Letters of Junius*," and the Declaration of Independence," (Washington, 1872), is a work of thrilling interest and great ingenuity. It has recently transpired (see London "*Reasoner*,") that Paine was dismissed from the excise for "stamping." Who was the author of "*The Yahoo*," "*Great Dragon Cast Out*," "*The Swinger*," etc.? They have been ascribed to Rev. Robert Taylor.

J. F. RUGGLES.

BRONSON, Mich., March, 1872.

[TO CORRESPONDENTS.—Several contributions stand over till next month. The January and February numbers of our journal are out of print and cannot at present be supplied. We will endeavor to make room for G. L. H.'s paper in our next. All communications should contain the name and address of the writer, not necessarily for publication, but as a guarantee of good faith.]

LITERARY GARBAGE.

A publisher, whom we will not name, has sent us a packet of books with which we are at a loss to know what to do. We have glanced at a few pages, and have no desire to read any more. We should be very sorry to find a place for the volumes on our shelves, and still more to promote their circulation by giving them away. Even in the fragmentary form in which they might be sent to the buttermilk or used for domestic purposes there is no saying what contamination a stray sheet might not carry with it. In short, there is only one satisfactory way of disposing of the gift, and that is to put it at once in the fire. In doing so, however, we cannot refrain from making a protest, in the name of both decency and art, against the publication, or rather, we should say, republication, of such works as these which we have just consigned to the grate. These six volumes contain the "*Plays, Histories, and Novels of the ingenious Mrs. Aphra Behn*," reproduced, as regards paper, type, copper-plates and binding, in exact imitation of the original editions, and without the slightest curtailment or modification of the original text. It may be admitted that, if Mrs. Behn was to be reproduced at all, there was no use in trying to make

her decent. Expurgation would have been a fruitless labor. Shakespeare may be Bowdlerized, so might Dryden, and even Congreve might be made to yield some solid residuum of wit and sense at the bottom of the Puritan crucible. But Mrs. Behn is nothing if not indecent, and would disappear bodily under any process of purification. When the experiment was completed, it would be found that there was nothing left except the covers of the volumes. The publisher of the present edition is, to do him justice, above the mock modesty of asterisks and dashes. If anybody wants to know exactly what Mrs. Behn wrote, and what sort of stuff her contemporaries relished, he will find it all here, as rank and feculent as when first produced. Time has not staled the foulness of the ordure. It appears that copies of Mrs. Behn's writings have become very scarce, and, as they fetch high prices, it may be inferred that there is a keen demand for them. There is a fashion in these things, and Aphra has been picked out of the gutter in which she has lain so long. She is still perhaps to be found here and there in the dusty, worm-eaten libraries of old country houses; but, as a rule, we imagine, she has been ejected from all decent society for a generation or two. It may be remembered that Sir Walter Scott's grand-aunt, Mrs. Keith of Ravelstone, desired in her old age to refresh her recollection of Mrs. Behn's works, which, as a girl, she had often heard read aloud for the amusement of a fashionable company in London. "Take back your bonny Mrs. Behn," she said, returning the volume, "and, if you will take my advice, put her in the fire; for I found it impossible to get through the very first novel." She was ashamed at eighty years of age, and sitting alone, to find herself reading it. The revived taste for these works, if there really is a revived taste, must necessarily be morbid and artificial; indeed, it may be called rather a leech than a taste. It must be presumed that a publisher would not go to the expense of reprinting such books unless he saw good reason to expect a market for them. There can be no doubt, we fear, that there is a market, and, from the commercial point of view, a very good market, for a certain kind of salacious literature, although it is possible that Mrs. Behn may prove, not perhaps too indecent, but at least too stupidly brutish even for the most depraved taste of these days. In looking through the catalogues of several well-known dealers in second-hand books, we have been struck by the prominence given to the class of works which are sometimes described by the mild technical designation of *Facetiae*. Within the last year or two, the number of dealers who make these wares the staple of their business, and the openness, and even demonstrativeness, with which they advertise their erotic character, appears to have increased in a very marked way. If the title of a work is not sufficiently explicit, stimulating comments are appended as an incitement to purchase it. We find for example, *Contes à rire* recommended as "a very curious collection of amatory tales or novels"; and, lest the peculiar flavor of Crébillon should not be generally known, it is mentioned that his writings are of "a very singular and free character."

It has apparently become a regular, and, if we may judge from the scale of prices, a highly lucra-

tive, branch of bookselling, to seek out all the literary nastiness of past generations for the gratification of eager and wealthy amateurs. The Society for the Suppression of Vice has done good service, for which it deserves better support than it receives, in helping to put down the more obscure purveyors of indecency; but when one hole is stopped, another is opened. It would seem that there are booksellers, with handsome shops in conspicuous parts of the town, who still contrive to do a brisk business in a similar line, not only with impunity, but with profit, and with little, if any disguise. In the catalogue of a West-end book-shop we lately found a collection of "Nude figures and other free subjects, carefully mounted on stout drawing-paper, and bound in a handsome atlas folio volume, half red turkey morocco, cloth sides, ornamental tooled gilt back, gilt edges, patent locks and key," marked at 10/ 10s, with a note appended—"This collection cannot be sent on approval." We have heard that the British Museum was at one time infested with readers who had a predilection for books of the sort which is sometimes called "curious," and sometimes "free," until the secretary established a rule that works of this kind should be shown only in a particular room, and in the presence of attendants of severe mien, specially appointed for the purpose—an ordeal which soon checked the abuse. Private dealers naturally encourage a taste to which they owe their gains, and occasionally, it is said, indulge regular customers with the run of their shelves, and the freedom of the little back room which contains their choicest treasures. A party of connoisseurs revelling in the masterpieces of literary or artistic obscenity suggests some curious reflections. The passion for notoriety, the rage for distinction of any kind, sometimes plays strange pranks; but it is difficult to realize the elation of the man whose bosom swells with the proud consciousness that he is pointed out in society as possessing a finer collection of nasty books and purient pictures than anyone else. Rich bindings of morocco and gold would seem to suggest convivial uses for the volumes which are thus ostentatiously arrayed, although the locks intimate that the exhibition is reserved for a select fellowship.

We have certainly no intention of entering upon a critical examination of Mrs. Behn's writings. It may be said of her indecency, as of the indecency of another dramatist of the same period, that it is protected against critics as a skunk is protected against the hunters; it is safe because it is too filthy to handle, and too noisome to approach. In literary style, in dramatic ingenuity, in delineation of character, her works are as poor and commonplace as anything that can be imagined. The characters are little better than lay figures, and even in the labelling there is a strange poverty of invention. A mean and cowardly fellow, who is or has been a Commonwealth man; a dashing rake, who is of course a Tory, who despises marriage, and who succeeds with women rather by bullying than coaxing; one or two weak and wanton women, who are all in love with the scamp, and ready, like ripe fruit, to fall at a touch or breath—these are the types which are reproduced with tiresome monotony. The men are either canting rogues or heartless libertines; the women are ladies of quality who are taken for courtesans, or courtesans who, from the assimilation of manners, find no difficulty

in passing themselves off as persons of quality. And this description of the characters is also a description of the plot, which, with some small variations in detail, is always the same wire drawn story of licentious intrigues and complicated amours, assignations and mistakes of identity, courting and scuffling, with occasionally, when the fun begins to flag, a rush of the company in their night clothes across the stage. We do not accept wit as an excuse for indecency, but there are books which may be read for their wit in spite of their indecency. But if Mrs. Behn is read at all, it can only be from a love of impurity for its own sake, for rank indecency of the dullest, stupidest, grossest kind, unrelieved by the faintest gleam of wit or sensibility. Even if one were not revolted by the obscenity, one would be oppressed by the wearisome inanity of the dialogue before one had read more than a page or two. It is difficult to conceive any human creature, with intelligence enough to read at all, reading through six volumes of such vapid and disgusting nonsense. We have here at least a proof that dullness and indecorum are quite compatible.

We know, of course, all that can be said in favor of such books as illustrations of art and archaeology. We admit at once that Mrs. Behn's novels and plays, like a great deal of worthless and noxious stuff of the same kind, cannot be ignored by historical students. That they should have been so popular when first produced, and that a century later they should still have been read aloud for the amusement of good society, are facts which must effect our estimate of the culture and morality of those periods. The works of Mrs. Behn are part of the history of Puritanism. The outbreak of debauchery which followed, and was to some extent produced by, the fanatical austerities of the Commonwealth, is illustrated by the profligacy of the *City Heiress*, and the *Feigned Courtesans*, or a *Night's Intrigue*. Even in her own day, however, Mrs. Behn's works had a scandalous reputation, and Pope, who could stand a good deal in that way, was startled by her audacity:

"The stage, how loosely doth Astraea tread,
Who fairly puts her characters to bed!"

It is true that this did not prevent her from attaining honorable burial in Westminster Abbey, and it is a pity her books could not have been put to rot with her bones. That they should now be disinterred from the obscurity into which they have happily fallen, is surely inexcusable. For historical purposes there are copies enough in public libraries and private collections, and the general reader may be content to accept on trust the assurance that all he would learn from perusing them himself would be that they are very dull and very insecant. We were startled the other day to find a weekly paper—not *Reynolds's*, as might perhaps be supposed, but a literary journal of some pretensions—declaring effusively that "all students of English literature will be grateful" for this reprint of Mrs. Behn, and that "a larger public may now find entertainment, and should find nothing but profit, in studying" her writings. The idea of getting any good out of such books as these reminds one of the philosopher of Laputa who endeavored to extract the elements of food from the refuse of humanity. The critic admits regretfully that "the

best passages cannot be quoted," but he does not appear to be conscious of the inconsistency of welcoming the reprint of what he is himself afraid or ashamed to reproduce in his own pages. In a recent prosecution a question was raised as to how far the reproduction, in a popular form, of well-known works of art of a "free" character comes under Lord Campbell's Act; but the repentance of the defendants, and their promise not to repeat the offence, spared the magistrate the necessity of giving a decision on what is perhaps a difficult question. It is quite certain that, if Aphra Behn's novels and plays were now published for the first time, the publisher would suffer for it. They are worthless as art, and outrageous in their gross and bestial indecency. It is true they are not as yet hawked in the streets. The reprint is reserved for those who can afford and are willing to pay handsomely for filth. The idea of reproducing Aphra Behn in a costly *édition de luxe* reminds one of the unmentionable messes in strange vessels which are supposed to have sometimes been paraded at the drunken feasts of Rochester and his companions.

If we could suppose that this reprint was only a casual freak, we should not be disposed to say much about it. But we have observed a systematic progress in these experiments which is somewhat alarming. The publisher who has now favored us with a reproduction of Mrs. Behn began by a reprint of a collection of old ballads, some of which were unsavory enough to impart a distinctive flavor to the volumes. Not long since we had to remonstrate with another publisher, who seemed to be making it his mission to revive books which should rather have been allowed to rot in their old obscurity. Where is this sort of thing going to stop? These are days of democratic levelling and the masses will not submit to a monopoly of nastiness for the benefit of rich amateurs. There is no reason why Mrs. Behn's, or other works just as bad, or worse, should not be republished in penny numbers for the benefit of shopboys and housemaids, as well as in four-guinea editions on large paper. The infamous crew whom the Society for the Suppression of Vice has in a great measure succeeded in punishing and dispersing will return to their old trade in a new and simpler, as well as safer, form. This is not a subject on which one law can be maintained for the rich and another for the poor; but example is more effective than legal restraints. We trust that the publisher of Mrs. Behn will be disappointed in his hopes, and that he will find his venture left upon his hands. It can hardly be pretended that there is any need to revive old nastiness. It must be a strangely unreasonable appetite that is not satisfied with what is to be found in the current literature of the day. We have women who write novels quite as wanton, if not go gross, as Mrs. Behn's. Astræa herself would perhaps have blushed at some flights of the Swinburnian muse, and might not unreasonably resent the imputation of having trodden the stage more loosely than the hundreds of half-naked baller-girls who now dance the *cancan* nightly at the most fashionable theatres.—*Saturday Review*.

We think that our able contemporary is for once somewhat "wide of the mark."

The writer had either not read Mrs. Behn's works, or, having read them, was incompetent to form a correct judgment of them and of the age in which she lived. Instead of placing our own opinion before our readers, we will, on the present occasion, quote a portion of a notice by a very able critic, which, appeared some years since in the *Retrospective Review*:

"Aphra Behn was a woman of diversified talent, for she shone in her day not only as a dramatist, but as a poet and a novelist. Bred up in the gallantries of the age of Charles the Second, she seems to have led a free and easy life, devoted to literature amid a crowd of admirers attracted by her beauty and wit, both of which she is said to have possessed in no ordinary degree, reckoning amongst those admirers most of the great geniuses of her day—an Aspasia of the seventeenth century. And, like Aspasia of old, she had a turn for politics, too; for she was actually sent as a sort of petticoat ambassador to Amsterdam, where she proved her capability in intrigues of all description. That she was a woman deeply acquainted with the world is evident from her dramatic writings, which, perhaps, give us a more vivid picture of English society in the latter half of the seventeenth century than those of any other writer of the same class. In fact, they may be taken as the best types of this class of literature of that period. Often loose in an extraordinary degree, in language and sentiment they exhibit a brilliancy of conversation in the dialogue, and a skill in arranging the plot and producing striking situations, in which she has few equals. Her taste as well as her talent lay in comedy, and not in tragedy. We may regard her, indeed, as our earliest female comic writer of any worth. Her comedies possess great merit, and, were it not for their licentiousness, do not deserve to be forgotten. They may be cited as the most perfect models of the drama of the latter half of the seventeenth century, possessing in a high degree both its merits and its defects. In her coarse licentiousness she perhaps rather pandered to the depraved state of the town than obeyed her own feelings. Her subject is constantly love, and that love is always sensual; yet we trace from time to time the existence of tenderer and purer sentiment, which always betrays the heart of the writer. We learn from one of her contemporaries that she was both loved and respected. 'Those,' he tells us, 'who had the happiness to be personally acquainted with her were so charmed with her wit, freedom of temper, and agreeable conversation, that they in a manner loved her.' A lady who enjoyed her intimacy has left the following character of her: 'She was of a generous, humane disposition; something passionate; very serviceable to her friends in all that was in her power; and could sooner forgive an injury than do one. She had wit, humor, good nature, and judgment; she was mistress of all the pleasing art of conversation; she was a woman of sense, consequently a lover of pleasure. For my part, I knew her intimately, and never saw ought unbecoming the just modesty of our sex, although more gay and free than the folly of the precise will allow'."

STOTHARD'S CANTERBURY PILGRIMS.

[FROM BRAY'S LIFE OF STOTHARD.]

I have now to speak of Stothard's Canterbury Pilgrims, the most popular of all his works, though he has executed many quite equal to it in merit, none perhaps in difficulty. No artist had ever before attempted so full and so elaborate a painting illustrative of the father of English poetry. Indeed, Chaucer had been most undeservedly neglected, both by the artists and the reading public at large, though he was always valued and studied by the few who have a true taste for poetry founded on nature, in the manly and unsophisticated strains of English verse. Though genius such as Stothard's generally selects its own subjects in the highest aims of literature and art, yet it is not a little remarkable that some of the great efforts of the human mind have arisen from the suggestion of others. We have instances of this in Milton and in Shakespeare (if it be true that Elizabeth suggested to him the subject of the Merry Wives of Windsor), in Cowper's Task, and in various other works of no less celebrity. With painters, most of the old masters had their subjects pointed out to them; some were directed to illustrate a particular event in history, in the annals of a noble house, or to decorate the shrines and altars of the saints with particular passages and occurrences from their lives; and the most distinguished of all Reuben's works, *as a series*,—the Triumphs of the Medici, were painted by royal command.

Stothard's Canterbury Pilgrims owe their existence to the late Mr. Crome, an engraver, who resided near the artist in Newman street. I first saw the picture at his house, soon after it had returned from Liverpool and Manchester, and other large towns, where it had been exhibited. Mr. Crome said that he always entertained a wish to see a picture of Chaucer's Pilgrims on the road, travelling in company together, when they determined to beguile the way by telling stories. He seemed to be quite aware that what might be objected to such a picture was the monotonous uniformity of a procession; and how little such a subject appeared capable of admitting variety in the action of the figures, so as to preserve

the natural order of a company of horsemen going along a straight road, without (by an attempt at varying the line of march) becoming either too violent or too artificial for a procession; which, however broken, is still a procession, and has in it something formal. "Who could hope to make anything of it?" was always the cry when it was talked about. But Crome felt convinced that, in the hands of Stothard, the subject was one capable of being made a great deal of, without the faults that were apprehended having anything to do with it.

This work, thus suggested by an engraver whose name is scarcely known (and it deserves not to be forgotten), was undertaken and executed in a comparatively short space of time. It is now before the eyes of every one; for few houses, where the master has a library, or has any pretensions to a love or knowledge of the fine arts, are without the print, framed and hung in a conspicuous place. Thousands have seen it, both abroad and at home, and everywhere it is equally admired and praised.

In the pilgrims, Stothard has discriminated the characters with the utmost judgment and delicacy of tact, following closely the poet, and never masquerading or grotesquing his creations. There is great merit in this; for Hamlet's observation to the players on the liberties they take with their authors is quite as applicable to the painters, who too often do much more than is set down for them, in illustrating the records of history or the fictions of poetry. In this painting the miller, "drunken of ale," who leads on the cavalcade, playing on the bagpipes (an instrument which, in Chaucer's time, was as common in England as it is still in Scotland), appears very careless of the good people to whom he acts as piper, to bring them "out of tune;" his own tipsy music seems to be all that he heeds; his horse carries him as he lists. The host is excellent: Stothard has seized on the moment for representing him when he stops his steed, and holding up the lute in his hand, proposes the recounting of tales, to beguile the time on the road to Beckett's shrine. He truly gives us the man described by the poet, as

"A fairer burges is there none in Chepe,
Bold of his speech, and wife, and well y-taught."

The *Wife of Bath*, who forms a most prominent object in the group, is represented to the life; she has all the joyance and hearty good-will of a blithe and bold spirit, unchecked by any delicacy of sentiment or courtly reserve of manner. She is not nice enough to ride quietly along, as the *Prioress* does, in such a mixed company, but laughs and jests with all around her. She is speaking to the *Pardoner*, who, by the arch expression of his countenance, and his action (that of pointing to a bag of papal pardons that he carries with him, as a welcome commodity, to market with at Canterbury), seems to be cracking some joke with her, and recommending to the jovial dame the indulgent contents of that holy bag. The painter himself used jocosely to say that he liked occasionally to take his stand near the *Wife of Bath*, listening to some of her pleasant and witty sayings. "You will find me," he said, "resting by the bridle of her steed." It shows great judgment in Stothard that he has not represented the *Wife of Bath* as a gross or disgusting woman. She is to Chaucer's party what Ninon de L'Enclos was, some centuries after, to the court of Louis XIV.—a refined voluptuary, delicate in appearance, not in mind or manners. She rides, like the Muse of Comedy, light and gaily along.

To the *Wife of Bath* Stothard has well opposed the *Lady Prioress*—the most minutely drawn, and perhaps delicately shaded and relieved of all the poet's characters in the Pilgrimage. She sits her horse with a quiet and graceful ease; and appears to be engaged in conversation with the nun who is her "chapellaine." Her attitude, person, face, air, and dress, are in exact agreement with Chaucer. As we look on her we see a gentle and a modest lady in holy bonds—"a *Prioress*."

"That of her smiling was full simple and coy,
Hire greatest oath n' was but by Seint Eloy."

Chaucer enumerates her accomplishments admirably, from the style of singing the service in the church, to her French, which was derived from the fashion of her day—

"Entuned in hire nose ful swetely;
And French she spok ful faire and festily,
After the scole of Stratford atte Bowe,
For French of Paris was to hire unknowne."

In the days of the poet, the use of

knives and forks were reserved for the carver, not for those who ate. The extreme attention on the part of a lady of so pure a mind as the *Prioress*, in the nicety observed by her at table, is particularly noticed by Chaucer; and it shows his careful observation of human nature, since delicacy at meals is not only the distinction of a gentlewoman, but, like nicety in dress, it is one of the never-failing indications of a delicate mind; coarse and absent feeders, and slovenly and negligent persons (though there may be a few rare exceptions) are, for the most part gross and selfish spirits, for they seldom respect either others or themselves; hence it is that good manners have their silent witnesses in personal attire and in demeanour whilst partaking of a meal at table; and if such manners and observances are not absolutely virtues, they indicate virtues in those who practise them. How carefully did the *Lady Prioress* conduct herself at the social board—

"She lette no morsel from hire lippes falle,
Ne wette her fingers in hire sauce deepe;
Wel coude she carry a morsel, and wel keepe;
Hire over-lippe wiped she so clene,
That in her cuppe was no ferthing sene
Of gresse when she dronken hadde her draught."

Her humility, her tenderness and feeling, are beautifully described by Chaucer, and as nicely preserved in the modest air, and the sweet and feminine deportment by the painter. She was lively, too—not a melancholy religionist:

"And sicklerly she was of grete disport,
And ful pleasaunt and amiable of port;
And peined her to counterfeten chere
Of court, and ben estatelich of manere,
And to ben holden digne of reverence;
But for to speken of hire conscience,
She was so charitable and so piteous,
She would wepe if that she saw a mouse
Caughte in a trappe, if it were dede or bledde.
Of small hounddes hadde she that she fe de
With roasted flesh, and milke and wastel brede;
But fore wept she if one of them were dede,
Or if men smote it with a yerde smert,
And all was conscience and tender herte."

The temptation to quote Chaucer when we look on Stothard's beautiful Pilgrimage, is almost irresistible. But I must forbear, and confine myself to a few general remarks; as to expatiate on every character in the piece, excellent as they are, would require a little volume. The Surrey Hills are seen in the background; and for those

hills the artist made sketches on the spot, from the Old Kent Road, near Peckham. The company in the picture, when they begin to tell their tales, are not supposed to be more than a couple of miles out of town. They had quitted "The Tabard," in Southwark, early in the morning, in the month of April; a time of year when, if so fanciful a parallel may be indulged, we may liken Nature to a damsel of fifteen; opening and blushing, and displaying a promise that is too advanced for childhood, and not sufficiently put forth for womanhood; where the smiles and tears rapidly chase each other; where there is more of sweetness than energy, and where gentleness and tenderness give the assurance of a summer warmth of feeling that is to follow; like the beautiful flowers and glow of a June day, and an autumn rich in the fruits and the harvest, which both the previous seasons contribute to make plenteous.

The hour of the morning, at such a time of the year, is marked in the picture by a deep-toned colour; and the effects of light and shade, of foreground and distance, are in perfect harmony, the one with the other, yet so nicely managed, that they are but secondary to the train of figures, nothing being so brought forward, or made of so much importance, as to divert the attention from the characters of the piece; the eye rests on them at once. The portrait of Chaucer is introduced as one of the company. This was painted from a portrait of the poet, still preserved in the British Museum, and said to be executed by Thomas Occleve, who was Chaucer's pupil. It represents a remarkably handsome man, of a thoughtful countenance, who seems to be observing what is passing around him, but without taking any prominent part in the discourse. This is a touch true to nature, since, with some few and rare exceptions, men of great genius are the worst companions that can be found in ordinary society. Whilst the world around him are busied in their own matters, or on little and common things, the man of genius is busied in that world only as the bee is among the flowers, to glean the modicum which each individual may supply, to store it in his own hive, and there to build up his fabric of such sweet food, that no man, like no one flower, could fix on or recog-

nise the individual portion that may have been derived from himself, now that it has undergone the change and the refinement and the depositing in those beautiful cells of order and of grace, that are, in the poet's mind, like the waxen caves of the bee, the treasury he forms for himself, and whence he draws forth all his wealth and dispenses it to others.

The *Knight* and the young *Squire* are prominent characters in the picture. The latter rides a beautiful white horse; and by its being introduced in the foreground, relieves the whole group. Stothard excelled in painting the horse; and in this he resembled Rubens. In the *Pilgrimage*, the animals are as various and as characteristic as their riders; and the way in which he has contrived to break and diversify the monotonous line in the procession, without placing any one figure in an uncommon position, shows the very consummation of the artist's judgment. It is a complete triumph over the difficulty that was most apprehended, and one which no man but of the highest order of invention could overcome; for there is no repetition in the picture, and Stothard has, in this instance, contrived to turn a defect of subject into a merit of art. I have only to add, that in the costume of the characters, the most scrupulous exactness was observed. The painter, assisted by his son Charles, collected from manuscripts of the time of Chaucer, preserved in the British Museum, also from monumental effigies, &c., his authority for the armour of the knight and all the other dresses; not the slightest accompaniment was neglected.

In every work of merit, it is of interest to trace the progress of the mind from the first idea to the full development of the subject. In a work of art, though it may gradually be improved in giving variety to the detail, or in those combinations which arise from deliberate consideration, yet it is the first conception which invariably gives originality and grandeur. That conception, like the first impulse of the heart, is the result of feeling; called forth by a flight of the imagination which views, as it were at once, the scene of its own creation. With this glorious vision the mind becomes impressed; and all that remains for the judgment to accomplish is to ar-

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range the subordinate parts: and to render distinct the grand combinations which form the whole. Hence is it that the sketches or the first design of some of the finest works of art become so precious; and hence it is that the pen-and-ink sketch by Stothard of the Pilgrims of Chaucer will here be found of so much interest. But this is not the only one he made for the subject; I am informed that Mr. Vaughan has, in his collection, another even more curious than the present, which Miss Denman has kindly allowed to be engraved for these pages.

I cannot do better than to close my brief notice of this extraordinary painting, by giving the following extract of a letter from the pen of the late Mr. Hoppner, R. A., on the subject:

"In respect of the execution of the various parts of this pleasing design, it is not too much praise to say, that it is wholly free from that vice which the painters term *manner*; and it has this peculiarity besides, which I do not remember to have seen in any picture, ancient or modern, that it bears no mark of the period in which it was painted, but might very well pass for the work of some able artist of the time of Chaucer. This effect is not, I believe, the result of any association of ideas connected with the costume, but appears in a primitive simplicity, and the total absence of all affectation, either of colour or pencilling. Having attempted to describe a few of the beauties of this captivating performance, it remains only for me to mention one great defect—the picture is, notwithstanding appearances, A MODERN ONE. But, if you can divest yourself of the general prejudice that exists against temporary talent, you will see a work that would have done honour to any school at any period."

Nothing can be more true than the remarks thus elegantly expressed, and generously felt, by Mr. Hoppner. Stothard's Pilgrims have, indeed, no fault but their want of age, and that every year will lessen; for though time, both by poet and painter, is represented as an old man, yet for one so aged, he is unquestionably the swiftest runner in the world. In all respects the Pilgrims reflect honour, not merely on the artist himself, but on the school of British art, that such a picture should have been produced by a member of the Royal Academy so soon after its foundation.

One circumstance connected with this work is too remarkable to be omitted. Whilst it was in progress, Stubbs, the animal painter, called on Stothard, and requested to view his Canterbury Pilgrims,

saying, he felt a great curiosity to see a picture in which nearly twenty horses were introduced. On looking at it, Stubbs exclaimed: "Mr. Stothard, it has been said, that I understand horses pretty well; but I am astonished at yours. You have well studied those creatures, and transferred them to canvas with a life and animation, which, until this moment, I thought impossible. And you have also such a variety of them; pray, do tell me, where did you get your horses?"

"From everyday observation," replied Stothard; and Stubbs departed, acknowledging that he could do nothing in comparison with such a work. His wonder would have been greater still, had he known, what was the fact, that the Canterbury Pilgrims, like many of Stothard's pictures, was, for the principal part, painted by candle-light.

The celebrated Schiavonetti commenced the engraving of it. He proceeded as far as the etching, which, as all the drawing in the plate depends on it, was a happy circumstance. Stothard spoke in the highest terms of that etching; the Italian artist had preserved all the spirit of the original; but he did not live to go beyond this delicate and introductory part of the task. Previous to his death, Mr. Cromeck died, and another (whose name I do not remember) undertook it; but he had soon a similar fate with the former engraver; the plate was at length beautifully finished by Heath; it speedily became a universal favourite; whilst the fame of Stothard spread rapidly throughout the country.

The Canterbury Pilgrims was exhibited by itself (the admission one shilling each person) at all the great towns in England, and also at Edinburgh and Dublin. The engraving was brought out by subscription (the proofs six guineas, the common impressions three guineas each), it had altogether the most extensive sale of anything of the kind published within the last hundred years; and the picture itself, which ultimately was productive of such golden profit, and in so many ways, was sold (so it has been stated in a letter by Stothard) by Mr. Cromeck for three hundred pounds, to the late Mr. Hart Davis, of Bath; but Mr. Alfred Stothard says, the sum paid for it by the latter was five hundred pounds.

WAS SHAKESPEARE EVER A SOLDIER?

BY WM. J. THOMS, F. S. A.

(Continued from page 265.)

Before I proceed to point out some of those passages in Shakespeare's writings which, as I contend, prove that at some time Shakespeare had seen

"The hand of Mars
Beckoning with fiery truncheon his retire,"

let me remind the reader that the fact of his having served under Leicester would go far to explain how he gained much of that familiarity with other things for which his writings are remarkable.

Thus, what he had observed when on shipboard, while on his way to the Low Countries and back (and let me point to a line in "Coriolanus" as an evidence of that observation—

"As weeds before a vessel under sail,
So men obey'd, and fell below his stem"),

may well have furnished him with that knowledge of seamanship, discoverable in many of his plays, a knowledge which can only be acquired by those who go down to the sea in ships. His familiarity with the good points of a horse—and he is admitted to have described them with a skill which no other poet has ever attained to, so that when he talks of horses, we see them

"Printing their proud hoofs i' the receiving earth"—

was probably acquired where "the army of the Queen had got the field." And we may here add that if, as has been supposed from the allusions in his 37th and 89th sonnets, he was lame—

"Made lame by fortune's dearest spite"—

the accident may well have happened to him while sharing in some of those encounters, from witnessing which, as I believe, he acquired that knowledge of military matters of which his writings contain such abundant evidence.

One word more before I adduce the proofs that Shakespeare had seen military service derivable from his writings. The Lord Chief Justice,* in investigating the evidence of Shakespeare's legal knowledge,

* The late Lord Campbell.

had the advantage of being himself a master of the art on which he was treating, while I, in discussing Shakespeare's soldierly knowledge, have the disadvantage of being utterly incompetent to "set a squadron in the field," and know no "more than a spinster" of "the division of a battle."

Five-and-forty years had I lived in this happy land ere I had the necessity of taking in my hands a weapon of offence or defence; and when on the memorable 10th of April, 1848, I was called upon to shoulder a "brown bess," I knew I did so with a strong feeling of apprehension that, if compelled to use it, it might, peradventure, prove more dangerous to my Conservative friends than to the noisy Chartists against whom its fire would have been really directed.

My notes refer to Boswell's edition of *Malone*, the last *variorum* edition, which was published in 1821; and I will quote them in the order in which the plays are there inserted. I have no note of any soldierly allusions in "The Two Gentlemen of Verona," and I have only a memorandum of one such in the

THE COMEDY OF ERRORS,

Act iv. sc. 3, where Dromio of Syracuse speaks of

"He that sets up his rest to do more exploits with his mace than a morris pike."

And in reply to Antipholus' remark,

"What! thou meanest an officer?"

replies,

"Ay, Sir, the Serjeant of the Band. He that brings any man to answer, that breaks his band," &c.

LOVE'S LABOUR'S LOST.

In the first scene of the third act, between Armado and Moth, we have one slight reference:

Moth. As swift as lead, Sir.

Arm. Thy meaning, pretty ingenious?

Is not lead a metal heavy slow?

Moth. Minimè, honest Master; or rather, Master, no.

Arm. I say lead is slow.

Moth. . . . You are too swift, Sir, to say so:

Is that lead slow which is fired from a gun?

Arm. . . . Sweet smoke of Rhetorick, He reputes me a cannon; and the bullet, that's he—I shoot thee at the swain."

But in the same act, where Biron, speaking of

"This senior-junior, giant dwarf, Dan Cupid," exclaims,

"O my little heart!

And I to be a *Corporal of his field*,
And wear his colours like a tumbler's hoop!"

we have a direct professional allusion. Tyrwhitt has shown, in a note on this passage from "Lord Stafford's Letters," (vol. ii., p. 199) that a corporal of the field corresponds to the aide-de-camp of the present day.

Passing by the "Merchant of Venice," the "Midsummer Night's Dream," and "The Taming of the Shrew," as not containing any passages calling for remark, I come to

ROMEO AND JULIET.

This play presents us with two or three similes, drawn from military experiences of a very striking character. In act iii., sc. 3, when the nurse tells how Juliet

"On Romeo cries
And then falls down again,"

Romeo's answer is of this character:

"As if that name
Shot from the deadly level of a gun
Did murder her."

In the same scene we have another passage, the full force of which Steevens showed could only be understood by remembering that the English soldiers formerly used not even flint-locks but *matchlocks*, and consequently were obliged to carry a *lighted match*, hanging at their belts very near to the wooden flask in which they kept their powder—an arrangement necessarily productive of many accidents. Shakespeare's recollection of some that he had witnessed probably led to his placing these words in the mouth of the Friar when reproving Romeo:

"Thy wit, that ornament to shape and love,
Mis-shapen in the conduct of them both,
Like powder in a skill-less soldier's flask,
Is set on fire by thine own ignorance,
And thou dismembered with thine own defence."

I pass over the passage in scene 1, act v.,

"And that the trunk may be discharged of breath
As violently as hasty powder fir'd
Doth hurry from the fatal cannon's womb,"

and come to the very striking image in the

third scene, which was doubtless suggested to Shakespeare by his own recollections:

"Thou are not conquer'd; beauty's ensign yet
Is crimson in thy lips, and in thy cheeks,
And death's pale flag is not advanced there."

In the "Merry Wives of Windsor," we find him placing a similar expression in the mouth of Fenton—

"I must advance the colours of my love,
And not retire."

AS YOU LIKE IT.

The only two passages in this play would not by themselves go far to support my views, but they may be noted as showing how readily Shakespeare drew his images from military subjects. The first is where Rosalind decides on assuming male attire—

"Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtle-ax upon my thigh,
A boar spear in my hand, and (in my heart
Lies there what hidden woman's fear there will)
We'll having a swashing and a martial outside,
As many other mannish cowards have,
And do outface it with their semblances;"

and the next (act iii., sc. 4), where Celia, speaking of Orlando, says:—

"O that's a brave man! he writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely quite *traverse athwart* the heart of his lover; as a *puny tilter* that *spurs his horse but on one side breaks his staff*, like a noble goose."

MUCH ADO ABOUT NOTHING.

Although Benedick gives a good picture of a soldier in his description of Claudio—

"I have known where there was no musick with him *but the drum and fife*, and now had he rather hear the tabor and pipe; I have known when he would have walked ten miles a-foot to see a *good armour*; and now will he lie ten nights awake carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier; and now he is turned orthographer.—Act ii., sc. 3.

Yet the military allusions in this admirable comedy are but few. Some of these, however, are so purely technical that they have been left unexplained by the commentators.

Thus Benedick asks Claudio how he will wear his willow garland:

"About your neck like an usurer's chain, or under your arm like a lieutenant's scarf."—Act ii., sc. 1.

Again in the fifth act, sc. 2, where Benedick tells Margaret "I give thee the Bucklers," we have abundance of illustrations to tell us that the phrase is equivalent to "I yield," but we have never a word to illustrate his meaning when he says,

"You must put in the pikes with a vice,"

a phrase clearly borrowed by Shakespeare from the language of the camp, and which, though obviously technical, I confess myself quite as unable to explain as my predecessor.*

HAMLET.

In this magnificent specimen of Shakespeare's genius, we have as I think, many traces of his brief military career. His description of a ghost,

"Armed at point exactly cap-à-pie,"

* I am indebted to the kindness of my accomplished friend, Mr. Albert Way, for the following able explanation. The circular "bucklers" of the sixteenth century, now called more commonly targets, had frequently a central spike or "pike" usually affixed by a screw. It was probably found convenient to detach this spike occasionally; for instance, in cleaning the buckler, or in case of that piece of defensive armor being carried about on any occasion when not actually in use. A sharp, projecting spike, about four or five inches long, would obviously be inconvenient. As an example of the fashion of making it moveable and formed with a screw to affix it to the buckler, it will suffice to refer to the target of the Emperor Charles V. in the Armory at Goodrich Court, figured in Skelton's Illustrations of that Collection, vol. i., pl. 53. The date of this target is about 1550. In Skelton's plate the spike with its screw is represented full size; it measures in length, the screw included, $5\frac{3}{4}$ inches. "Vice" is the French *vis*, a screw, a word still in common use, the female screw being called *écrou*. Cotgrave gives "*vis*, the vice or spindle of a presse;" namely, a strong wooden screw, such as we see in a cheese-press, a press for cider; and the like. Palsgrave gives only "Vyce of a cuppe, *vis*;" namely, a screw in the bottom or stem, fixing its various parts or ornaments together. From resemblance to a screw a winding or turret staircase was called a Vice, as in the Promptorium Parvulorum, "Vyce, rownde grece or steyer, *coclea*." The term is not uncommon in the Wicliffe Version, in old building contracts, &c.; for instance, that for building Fotheringay Church, 1435. It may suffice to cite Chaucer's Dream, v. 1312, where he relates how, suddenly awaking in the stillness of the night,

"I rise and wallet sought pace and pace,
Till I a winding staire found;
And held the vyce aye in my hond,
And upward softly so gan creepe."

may not be one of these; but when he speaks of his "wearing his bever *up*," it is clear from Bullokar that he was correct in so describing the helmet, for "bever" was in his time used to signify that part of the helmet which when *up* exposed the face of the wearer, although, as Malone tells us, it properly signified that which was let *down* to enable the wearer to drink.

When Fortinbras, at the close, directs that Hamlet shall be buried with the same honours that he would have received had he been slain in battle—

"And for his passage,
The soldier's musick and the rites of war
Speak loudly for him,"

we have probably a reminiscence of funeral honours which Shakespeare himself had witnessed. But can it be doubted that when he says:

"And let it work:
For 'tis the sport to have the engineer
Hoist with his own petard,"—Act iii., sc. 4.

or when he speaks of Slander:

"Whose whisper o'er the world's diameter,
As level as the cannon to his blank,
Transports his poisoned shot."—Act iv., sc. 2.

that we have images drawn from his own military experiences?

Are the following less striking proofs of this?

Oh my dear Gertrude, this
Like to a murdering piece, in many places
Gave me superfluous death,"

The "murdering piece" being in Shakespeare's time a specific term for a piece of ordnance, or small cannon, charged with small bullets, nails, &c., and well calculated therefore to "give superfluous death."

How entirely technical is the allusion in Hamlet's letter to Horatio:

"I have words to speak in thine ear shall make thee dumb; yet are they much too light for the bore of the matter."

Nor is the following allusion to the proving of cannon one jot less so:

"Therefore this project
Should have a back, or second, that might hold
If this should blast in proof."—Act iv., sc. 7.

A few lines previously the King speaks of Laertes choosing

"A sword *unbated*; and in a *pass of practice*
Requite him for your father."

terms obviously drawn from military experience. Let us hope that the following was not drawn from Shakespeare's own experience:

"Methought I lay
Worse than the mutines in the bilboes."

MERRY WIVES OF WINDSOR.

The military allusions in this play are few, but characteristic. Bardolph speaks of "conclusions passed *the carieres*," and Ford, act iii., sc. 2, tells us—

"Why this boy will carry a letter twenty miles as
easy as a cannon will shoot point blank twelve score."

The most striking, however, is where Falstaff describes himself when packed in the buck-basket as being—

"Compassed, like a good bilbo, in the circumference
of a peck, hilt to a point, heel to head."

—Act iii., sec. 5.

For a simile is drawn from the flexibility of the Spanish blades made at Bilboa, and which were renowned for their excellence in the field.

TROILUS AND CRESSIDA.

An attentive perusal of this play alone would, I think, convince any unprejudiced reader that, at some period of his life, Shakespeare must have witnessed the operations of war, so full is it of epithets, similes, and allusions drawn from such a source. While any one who admits the possibility of Shakespeare having accompanied Leicester to the Low Countries will probably share my belief that in portraying the contests between the Greek and Trojan hosts, he but recorded his recollections of encounters between the forces of England and the United Provinces and those under the Duke of Alva.

We have the very "Prologue" armed, and telling us that "our play leaps o'er the vaunt."

The "*backs* on Hector's helmet," "the *ward* at which Cressid was wont to lie," are but small matters compared to the picture drawn by Ulysses of the distraction of the Grecian camp, and which resemble those which Shakespeare might himself have witnessed in the camp of the allies—

"The General's disdained
By him one step below; he, by the next;
The next by him beneath."

Who can doubt when Patroclus plays old Nestor,—

"And with a palsy-fumbling on his gorget,
Shakes in and out the rivet"—

that Shakespeare drew the picture from life; or that he had any other source for the following:—

"So that the ram, that batters down the wall,
For the great swing and rudeness of his poize,
They place before the hand that made the engine;
Or those that with the fineness of their souls,
By reason guide his execution."—Act i., sc. 3.

Nestor's message—

"I'll hide my silver beard in a gold beaver,
And in my *wantbrace* put this withered brawn."

Agamemnon's comparison of Achilles—

"Like an engine

Not portable"—

Cassandra speaking of "*notes of sally*"—
Troilus' allusion to the—

"Hand of Mars

Beckoning with *fiery truncheon* my retire"—

Hector's—

"I like thy armour well,
I'll *frush* it, and *unlock* the rivets all"—
and the allusions to the wearing of "gloves"
and "sleeves"—the threat,

"For I will *throw my glove* to death himself,"—

the picture,

"Or like a gallant horse fall'n in first rank,
Lie there for pavement to the abject rear
O'errun and trampled on,"—

and the reference to the "*sticklers*" who separate the armies,—are all redolent of the camp, and could, I think, scarcely have been learned in any other school.

I pass by

MEASURE FOR MEASURE,

in which allusions of this character are but scant, that I may come to

OTHELLO,

which abounds with them. The space which I have already occupied is, however, so very large, that I must condense the passages as much as possible. The well-known description of Cassio—

"That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster,"—

the distinction between "*lieutenant*" and "*ancient*"—the allusion to

"The curse of service,
Preferment goes by letter and affection,
Not by the old gradation,"—

are among many instances.

And—

"When he's old cashiered,"—

"I must show out a sign and flag of love,"—

"For that it stands not in such warlike brace,"—

"Men do their broken weapons rather use
Then their bare hands,"—

"The tyrant custom, most brave senators,
Hath made the flinty and steel couch of war
My thrice driven bed of down,"—

"Let housewives make a skillet of my helm,"—

"*Cas.* What an eye she hath—methinks it sounds
a parley of provocation.

"*Iago.* And when she speaks, is it not an alarm to
love?"—

"And stood within the blank of his displeasure,"—

"Whose solid virtue
The shot of accident, nor dart of chance
Could neither graze, nor pierce,"—

"It is a sword of Spain, the icebrook's temper

A better never did sustain itself
Upon a soldier's thigh,"—

Show how much of Shakespeare's imagery
was drawn from the "tented field."

Who can doubt that from that "tented
field," and the stern necessities of disci-
pline he had there witnessed, he learned that

"Wars must make examples
Out of the best"—

and only repeated what he had himself
heard from such officer, suppressing a broil
in the camp, when he makes Othello
exclaim

"What! in a town of war
Yet wild, the people's hearts brimful of fear,
To manage private and domestic quarrel,
In night, and on the court of guard and safety!
'Tis monstrous."

Who can doubt that it was under the
inspiration of having shared in the dangers
and excitement of a campaign, that Shake-
speare put in the mouth of the noble Moor
his chivalrous and touching farewell to
military glory:—

"Farewell the plumed troop and the big wars
That make ambition virtue! O farewell!
Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner; and all quality,
Pride, pomp, and circumstance of glorious war!
And O you mortal engines, whose rude throats
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation's gone!"

Those only know the full pathos of
these words who have heard them uttered
by Edmund Kean.

Fortunately for my readers—unluckily,
perhaps, for my own theory—here my
Notes came to an end. I was interrupted
by graver duties before I had time to
examine the Historical Plays; otherwise I
have no doubt I should have found in
them confirmation, "strong, as holy writ,"
of the views which I entertain.

But incomplete as was my examination
of Shakespeare's dramatic writings, I had
from such examination gathered enough to
convince me that, in discoursing of military
matters, Shakespeare was no "bookish
theorick;" that "mere prattle, without
practice," was not "all his soldieryship."
I felt this, and felt assured that time would
prove it so.

That time to my mind came when Mrs.
Green published, in August, 1857, her
*Calendar of State Papers, Domestic Series
of the Reign of James I., 1603—1610*,
and in it a notice of "The names of the
trained soldiers within the hundred of
Barlichway, taken at Alcester the 23rd
September, 1605," the year of the Gun-
powder plot, before Sir Fulke Greville
and Sir Edward Greville, and Thomas
Spencer, Esq., under the command of
Capt. Hayles, in which, under the head of
Rowington occurs the name of "WILLIAM
SHAKESPEARE."*

"Shakespeares," says Mr. Collier, "were
unquestionably numerous in Warwickshire,
and in some of the adjoining counties; but
we have intelligence regarding no other
William Shakespeare at that date, in that
part of the kingdom." And when it is re-
membered, not only that Barlichway is the
hundred in which Stratford-upon-Avon is
situated, but that Rowington figures prom-
inently in the Shakespeare pedigree,—that,
as appears from his will, the poet at the
time of his death held one copyhold tene-
ment with appurtenances, lying and being
in Stratford-upon-Avon in the county of
Warwick, "being parcel or holden of the
mannour of Rowington," I think few of
my readers will deny that I have succeeded
in my endeavour to establish the fact that
SHAKESPEARE WAS A SOLDIER.

* "Collier's Shakespeare" (ed. 1858), vol. i., p. 181.

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Are cradled into poetry from wrong,
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TO BE PUBLISHED IN TWO VOLUMES, DEMY QUARTO,

A DICTIONARY OF THE ANONYMOUS AND PSEUDONYMOUS LITERATURE OF GREAT BRITAIN,

Including the Works of Foreigners written in, or translated into, the English Language.

BY THE LATE SAMUEL HALKETT, ESQ.,

KEEPER OF THE ADVOCATES' LIBRARY, EDINBURGH.

The want of a comprehensive Dictionary of our rich and important anonymous and pseudonymous Literature has long been a reproach to English Bibliography. The admirable works of this class, of which France, Germany, Italy, Russia, Sweden, and even Belgium, are able to boast, have been continually held up as examples, and pointed to as models of what should be done for English Literature. An eminent French bibliographer, M. Philarète Chasles, in tracing out, in the *Révue des deux Mondes*, an exhaustive plan for English Literature 'similar to that which other civilised nations already possess,' begins his article thus: 'In the whole history of literature there is not a more fantastical group of whimsicalities than that of the English pseudonyms which abound between 1688 and 1800; nor is there any subject so new and unexplored, and yet so little explained. During that time some hundreds of writers, among whom I shall only take certain notabilities, deliberately renounced the lustre of their own names, and sacrificed their vanity to their interest or passion. If they concealed their names and disguised their hand, it was to carry out their work better. One wishes to destroy an ancient reputation which is in his way; another wants to popularise sentiments which he considers useful; others, to glorify the national vanity; the greater part, to make their fortunes. There are the innocent and honest, as Defoe; the violent and imprudent, like Chatterton; the foolish, like Ireland; the unskilful and the calumniators, like Landor; and lastly, the expert, like the Scotchman Macpherson, who deceived an entire generation of Europe and America.*'

In our own literary journals appeared continual appeals for the supply of this great want—one daily felt by every one interested in books—until, specially incited by a correspondence on the subject in *Notes and Queries*, the late learned Keeper of the Advocates' Library, at Edinburgh, Mr. Halkett, undertook the important task, and wrote to that periodical in 1856 as follows: 'The frequent communications that have appeared on the subject of a Dictionary of anonymous English writers similar to the *Dictionnaire des Ouvrages anonymes et pseudonymes* of Barbier, lead me to believe that such a work would be regarded of a valuable contribution to the bibliographical literature of the country. I have myself felt the want of it greatly, and for my own purposes have long been in the habit of noting down every piece of information that came in my way. During the last three or four years I have been engaged in preparing a new catalogue of the Advocates' Library, and, in the course of the inquiries which it has been my duty to make, I have largely increased the stock of materials which I had previously collected. In these circumstances, should no one better qualified than myself undertake the task, I feel strongly disposed to continue the researches in which I have been engaged, and to arrange the results with a view to publication.†'

In the same periodical, in 1861, the then Librarian of the King's Inns Library, Dublin, again returned to the subject, asking, 'Is Mr. Halkett still willing to undertake the task of superintending such a work should he find his claims for assistance generally responded to, which it cannot be doubted would be the case? All who have the pleasure of knowing Mr. Halkett will admit, that, with his extensive acquirements and experience, the work could not be committed to better hands. As an instalment, and for the encouragement of others, I am prepared to place at his disposal a list of titles,

* *Révue des deux Mondes*, vol. vi. p. 757. 1844.† *Notes and Queries*, Second Series, vol. i. p. 129.

already tolerably extensive, which I would willingly endeavor to augment.* In reply, Mr. Halkett said: 'Since the date of my first communication on the subject of the proposed Dictionary of anonymous and pseudonymous English works, I have availed myself of every opportunity to increase the stock of materials which I then possessed. The result is, that I have now a collection of about eight thousand titles, or nearly as many as are contained in the first edition of Barbier's *Dictionnaire*. . . . I have only to add, that, as the result of private correspondence with Mr. Haig, that gentleman has kindly placed in my hands his collection of titles, containing fully one hundred that were not previously known to me; and that I have also received valuable contributions from Mr. J. Darling, the well-known compiler of the *Cyclopædia Bibliographica*, and from Mr. F. S. Ellis, of 31, King Street, Covent Garden.†

To numerous other bibliographers and men of letters—especially to Mr. H. B. Wheatley, who confided to his care a large mass of materials, the result of many years' labor—Mr. Halkett was indebted for much valuable information, accessible only to private individuals; while all the more public channels of information—the bibliographical and biographical collections, the various literary periodicals, the catalogues of the various libraries throughout the country, including that of the British Museum, as well as the booksellers' and other sale catalogues—were thoroughly ransacked, and everything that bore on the subject of this inquiry transferred, after the most careful verification, to his manuscript.

His collections now represent the results of upwards of twenty years' diligent, experienced, and well-aided research, and may be esteemed to comprise as exhaustive and accurate a record of this branch of our literature as it is possible for any first attempt to be. Their extent may be understood when it is estimated that they contain about twenty thousand entries, and that the publication will require two volumes quarto, of six hundred double-columned pages each.

It cannot be too much regretted that Mr. Halkett, like so many other eminent workers in the field of bibliography, should have been cut off before his great work, the great labor of his life, had seen the light; but it is some satisfaction to know, that such were his careful and accurate habits, that his manuscript has been left written out in the most minute detail, and perfectly ready for the press.

To render this important work as complete as possible, there will be added, 1, An Index of Pseudonyms, with references to authors' real names; 2, An Index of Authors' Names, with references to their works.

It now only remains for those who are anxious to see the most pressing deficiency in our works of literary reference efficiently supplied, to aid, and aid at once, the friends of Mr. Halkett in the publication of this work, which will at the same time suitably commemorate his great acquirements, and stand as a monument of bibliographical research, comprehensiveness, and accuracy, of which English men of letters may be justly proud.

Mr. T. H. JAMIESON, Mr. Halkett's successor in the Keepership of the Advocates' Library, and the Rev. JOHN LAING, Librarian of the New College Library, have kindly undertaken the duties of Editorship.

The work will form two volumes demy quarto, each volume extending to about 600 pages, handsomely printed in double columns, and the price to subscribers will be *Three Pounds Ten Shillings*, which will be increased after publication to *Four Pounds Ten Shillings*. The impression will be strictly limited to five hundred copies.

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J. SABIN & SONS, 84 NASSAU ST., New York.

* *Notes and Queries*, *ibid.* vol. xi. p. 65.

† *Notes and Queries*, Second Series, vol. xi. p. 65.

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